

MUSIC AND THE DRAMA.

There is a new contention for the "happy ending." It is an old controversy, but it has new matter. The subject is Parker and Carson's beautiful romance, "Rosemary," which was offered at the Cortes the past week by Mr. Drew and his company.

There has always been more or less contention between art and sentiment, especially in this country. Americans want what they want, and it is difficult to make them understand that they should enjoy what they do not like. In the theater they care little for the why and wherefore of what is offered them, so long as the effects are pleasing. They are whimsical and inconstant, but they never demand truth at the expense of the agreeable. Theatrical managers understand this dominion of sentiment and studiously cater to it. Many a play has been rejected because it followed a given theme to a disagreeable, though natural, conclusion. Sometimes the dramatist has been persuaded to rewrite the last act in order to jolly up the audience, and in this revised form he has found more ready acceptance. By and by he learns for himself that the people go to the theater for the entertainment, and not for the thoughtful contemplation.

Messrs. Parker and Carson, being Englishmen, are less impressed with the demands of playgoers' sentiments than are American playwrights. However, they would hardly have dared to introduce so remote and gloomy a sequence to the beautiful love story started in the first act, if they had consulted an American manager. He would undoubtedly have told them to make William unworthy of Dolly and turn the captain's pretty daughter over to Sir Jasper at the conclusion of the third act, and let their

services of a hired girl. The latter, as might be expected, runs things to suit herself, and although prompted by the best of intentions, she is continually getting herself and her employer in all sorts of needless and embarrassing positions. Charles Blaney, the author, has introduced a number of unique and to date specialties throughout the action of the comedy, as follows: Miss Trixie Wade in an impersonation of Mlle. Gullibert, or, as she terms it, "Mlle. You Bet Gullibert"; Miss Fannie Fields, in topical songs of the day; Mr. Richard Golden, in his slight of hand performance; Messrs. Dolan and Lenhart, in their latest travesty act; and the hired girl's pink tea and the football match between Vassar and Yale.

The star part is entrusted to Mr. James T. Kelly, as Johannes Quinns. Mr. Kelly is ably assisted by the following players: Messrs. James, Edward, Groh, Harry, Messrs. Dolan, Lenhart, Miss Trixie Wade, Miss Fannie Fields, Miss Dorothy Carter, Miss Minnie Lee, Miss Adelaide Leeds, Miss Quennie Carline, Miss Charles McWhorter, Miss Stella Bonner, Miss Helen Caldwell, Miss Marie Esmond, Miss Lillian Grist and Miss Jeannette Young.

STORIES AND GOSSIP OF THE STAGE.

The reappearance in this city of Mr. Stuart Robson recalls to many minds the time several years ago during Mr. Robson's production of "The Comedy of Errors," when I met him in Mr. Robson's dressing room, saw a writer in the Philadelphia Inquirer, and the general remark that the audience seemed charmed with the

not consider that the work of the dramatist is over. The fact that Ellen Terry will play "Agatha Dene," which she purchased when she was in London, is a good introduction of herself. It will be taken to Birmingham, Manchester, Liverpool, Hull, Edinburgh, Sheffield, Cardiff and Nottingham.

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